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ABSTRACT

Part 2 of this five part project asks students of the Tasmanian region of Australia to explore the history of Port Arthur, a 19th century penal colony located in Tasmania. The project is based on three ideas: (1) studying history can be educational and enjoyable; (2) imagination is an essential part of studying history; and (3) history is most of all a means by which to seek to understand the present--one's self and society as it exists now. Part 2 of the project contains activities that primarily involve students in creative role play and dramatic re-enactment of events and people's lives at Port Arthur. The drama structures include: (1) bushrangers; (2) a colonial town; (3) Port Arthur society; (4) crime in the 19th century; (5) a court case; and (6) designing a prison. (DB)

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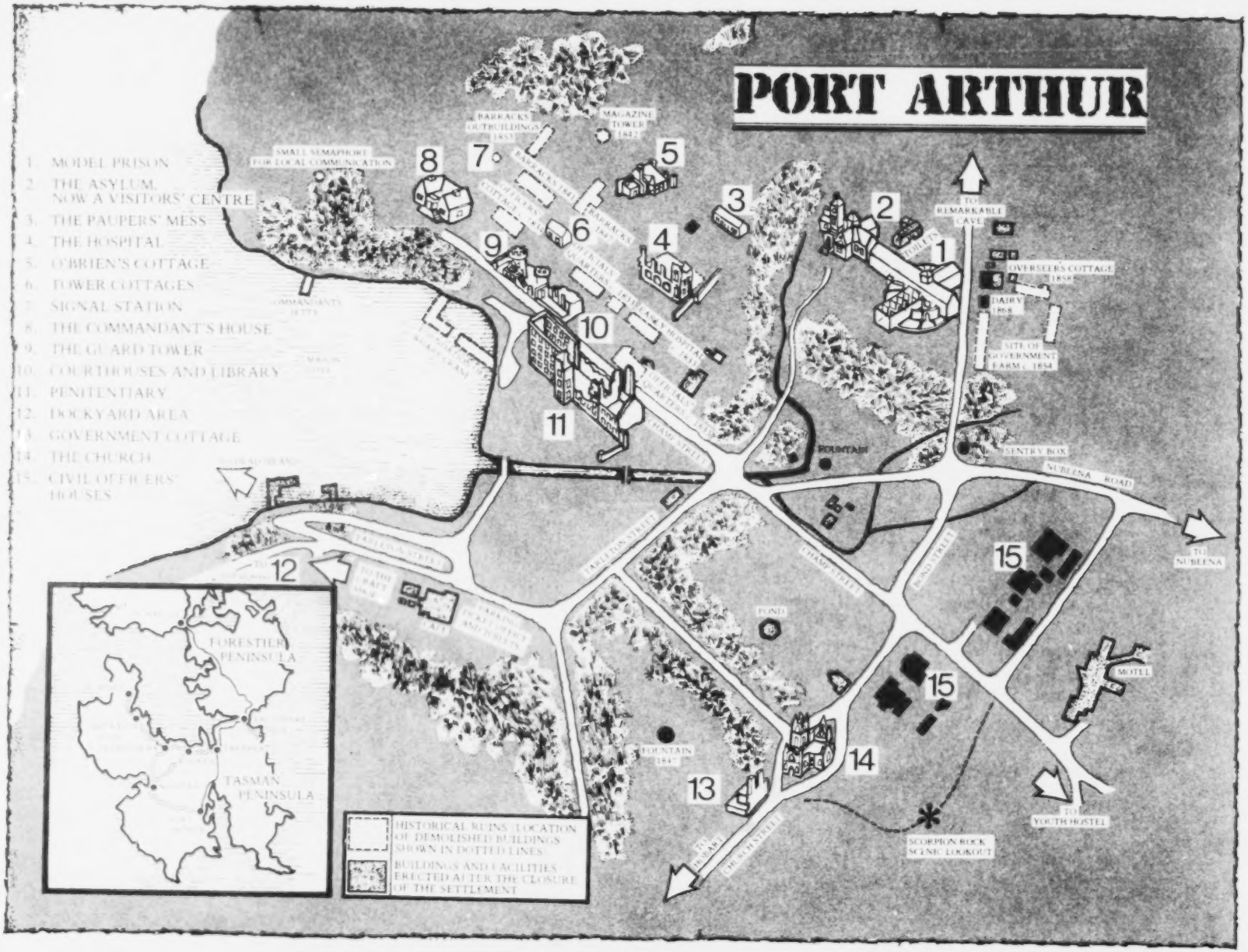
2 EXTENDED ACTIVITIES


PORT ARTHUR
1. MODEL PRISON
2. THE ASYLUM, NOW A VISITORS' CENTRE
3. THE PAUPERS' MESS
4. THE HOSPITAL
5. O'BRIEN'S COTTAGE
6. TOWER COTTAGES
7. SIGNAL STATION
8. THE COMMANDANT'S HOUSE
9. THE GUARD TOWER
10. COURTHOUSES AND LIBRARY
11. PENITENTIARY
12. DOCKYARD AREA
13. GOVERNMENT COTTAGE
14. THE CHURCH
15. CIVIL OFFICERS' HOUSES
TO REMARKABLE CAVE
TO NUBEENA
TO YOUTH HOSTEL
SCORPION ROCK SCENIC LOOKOUT
FOUNTAIN
SENTRY BOX
POND
MOTEL
FORESTIER PENINSULA
TASMAN PENINSULA
HISTORICAL RUINS. LOCATION OF DEMOLISHED BUILDINGS SHOWN IN DOTTED LINES.
BUILDINGS AND FACILITIES ERECTED AFTER THE CLOSURE OF THE SETTLEMENT

PORT ARTHUR ALIVE

EXPLORING PAST AND PRESENT

2 EXTENDED ACTIVITIES

A JOINT PROJECT OF THE NATIONAL PARKS AND WILDLIFE SERVICE
AND THE EDUCATION DEPARTMENT OF TASMANIA

ACKNOWLEDGMENTS

We thank the **Archives Office of Tasmania** for permission to reproduce the following material:
p. 18, sketch of the *Lady Franklin*, c 1848.
p. 21, 'The Government Cottage and the Church' from *Australasian Sketcher*, 9 August 1873.

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Education Department, Tasmania, Australia **82-86**

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SECTION 1
Reflection

Clarifying experience

The quality of discussion and the students' interest in the discussion depend on the quality of the experience (drama or story-building) which precedes that discussion. A role-play activity that has absorbed you and the students, and which has aroused their curiosity and commitment, will provoke discussion about the issues raised or implied in the activity. It is seldom that a discussion started 'cold' (in other words, a discussion that has not arisen from a stimulating, shared experience) is of any consequence or great interest to the students.

Similarly, it is important to realise that activity without reflection cannot fulfil educational goals because students do not have the opportunity to digest or clarify the experience.

Reflection after the activity is essential so students can think about the issues raised in the drama and how those issues affect their own lives and the society of which they are part.

> Drama is as much about thought processes and intellectual development as it is about feelings and aesthetic development. The two cannot be separated.
>
> In life our ability to make sense of experience, to order, categorise, build meaningful connections, is a major factor in healthy psychological and intellectual development. The process of reflection and the skills of analysis and interpretation are therefore essential companions to experience.
>
> (R. Burgess and P. Gaudry, *Time for Drama: a handbook for secondary teachers*, Longman Cheshire, Melbourne, 1985.)

Questioning

Good teaching involves listening—**really** listening to what students are saying and **how** they are saying it—and questioning—**really** seeking their ideas and opinions, not simply asking closed questions.

During the drama you may need to ask questions:

- **to provide a sharp focus**—As you stand on board, look for the last time at the country where you were born. Why have you decided to leave it?
- **to clarify detail**—What ten essential items will you and your family take with you, as free settlers to Port Arthur?
- **to explore viewpoints and feelings**—After your first week at Port Arthur, how do you feel about your future in this place?

- to build a role (or character)—Before leaving the prisoners' quarters (or women's prison) in Hobart Town, you have an opportunity to write a short letter home. What will you say to your family?—about the treatment you have received in Hobart Town?—about going to Port Arthur?

After the drama we need to ask questions that will help the students to understand their experience: to explore it subjectively, to relate it to the experiences of others and then to see it objectively as part of human experience.

Analysing aspects. Some questions will require students to **identify and analyse** aspects of the drama:

- Why do you think the officers treated their men that way?
- What effect did it have on you, when you knew that the free settlers would not believe what you said?
- What went through your mind when you heard that escaped convicts had been seen in the neighbourhood?

Finding the main idea. Some questions will require students to find the basic issue of the drama, or the main idea:

- As you listened to old Mr Derricourt, what do you think he was saying? What was the main message you got from what he said?
- As you look into this group's still image—and you have identified how each one feels towards the others—what main idea do you think the group is trying to get across to us?

Abstract concepts. The sorts of answers to these, more difficult, questions, lead students from concrete and specific instances to abstract concepts. For instance, in reply to the last question above, students might say:

> They're trying to make us see that families need each other—but you also need to feel free to be yourself—to go away from the family—to think differently from them—to kind of have freedom and yet know you have a responsibility to others.

Hidden ideas. Some questions will help students to become aware of the subtler implications of the drama, of ideas that were hidden or were not explicit:

> From what you heard Mary Frost say about her husband and his ideas, what do you think she really feels about the Chartist movement?—and what makes you think that?

Linking experiences. Some questions ask students specifically to link experiences from the drama to a personal, social or cultural context. These questions may invite a parallel situation or a comparison:

- Can you think of other situations—
  where people exploit those in their power?
  where selfishness and greed harm others?
  where people have left their homes and country to go to a place they know nothing or little about?
- What similarities and differences have you noticed between people's attitudes in our own society towards prisons and prisoners, and the attitudes we have identified in the drama?
- In what way was the drama like—or different from—real life today?

Speculating. Other questions might help students speculate and hypothesise:

- What might have happened if [name of character] had refused to report the theft to the officer?
- If the officer had not arrested the escapees, what might have happened to the community?
- What might happen to [name of character] in the next 20 years? At the end of that time, how would he view the treatment he had received at Port Arthur?
- Do you think it is possible to 'get over' a bad experience or forgive people who have done you wrong?

Evaluating. Other questions ask students to evaluate what they have done; evaluation covers both their intellectual development and their emotional experiences:

- As a result of your involvement in the drama, what was the strongest emotion you felt?
- What surprising or unexpected feelings did you experience?
- What do you think you learned about justice from this drama?

Basic issues, values and attitudes

By asking thought-provoking questions, you can promote discussion about values, moral issues and attitudes—all matters which link past events and people with ourselves and our present-day society.

During a thoughtful discussion after a drama with a grade 5/6 class (Example 3 in this book), the teacher noted that the children had raised the following issues:

- class distinction, then and now, including aspects of pride and humiliation, servility and condescension, contempt and respect, rank and equality;
- responsibility in and to a small community;
- and self-reliance;
- homesickness and coping with strange surroundings;
- attitudes between the sexes within families, then and now.

In another drama (Example 1 in *Extended Activities*), the issues likely to arise include:

- compassion;
- loyalty and disloyalty, friendship and exploitation;
- attitudes to criminals, then and now;
- justice, punishment and authority.

Not only should you be aware of the basic issues that are likely to arise during and after the drama, but you should also be able to plan for these to happen by devising certain tasks within the drama structure. The way in which you present various viewpoints when you are in role will stimulate the students to consider their own attitudes towards various issues such as justice and equality.

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SECTION 2

Extended drama structures

The following drama structures have been used successfully in classrooms. Teachers may use or adapt them to suit their students. They can be used before or after, or independently of, a visit to Port Arthur.

Example 1: Bushrangers

This activity was performed in a grade 6 classroom before the students visited Port Arthur. It took place over two consecutive lessons, one week apart.

Lesson 1: Kavanagh is interviewed about Cash

Setting—Hobart Town in 1843.

Situation and roles—Teacher A, in role as Lawrence Kavanagh, bushranger, prepares to answer questions about his friend Martin Cash. The teacher prepares for the activity by reading Profile 7, Background 8 and Eyewitness 9.

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It is six months since the three bushrangers (Cash, Kavanagh and George Jones) made their widely publicised escape from Port Arthur on Boxing Day 1842. While they have been at large, Cash and his gang have become well known throughout the Colony for their daring exploits. Finally, Kavanagh has given himself up and been brought to Hobart Town at the request of the Governor. The Governor has granted permission for a group of newspaper reporters (the students in role) to interview Kavanagh (teacher in role), to find out more about Cash and bushranging in Van Diemen's Land.

(***Note***: In the interview, Kavanagh presents a sympathetic portrait of Cash—not as a notorious criminal but as a likeable friend.)

Activity

Teacher B acts as a low-key unofficial 'chairman of the meeting', when necessary, or a capable student can assume the role of chairman, to ensure that questions are asked one at a time.

Teacher B (in role as Kavanagh's escort) introduces Kavanagh (Teacher A) to the reporters (the students in role).

The reporters question Kavanagh about Cash.

Out of role, one of the teachers asks the students to write a newspaper headline about Cash. The students may work alone or in pairs.

Reflection—The teacher and students discuss the headlines and their impressions of both Cash and Kavanagh. There might also be some discussion of the likely viewpoints of the readers of the newspapers, and how those readers are likely to react to the journalists' points of view.

Lesson 2: Mrs Button is interviewed

Roles—The teacher assumes the role of Mrs Button; the students are in role again as reporters.

Situation—It is now a few weeks later. Mrs Button (the pseudonym of a relative of Kavanagh's who lives near Dromedary) has been sheltering Cash and his gang. At first Mrs Button was most sympathetic and helpful to the outlaws, but she has become thoroughly fed up with the wild parties and the way Cash has exploited her hospitality. She now feels more inclined toward George Jones, the third member of the gang, whom Cash considers unreliable. In the interview the teacher, in role as Mrs Button, presents an unsympathetic picture of Cash.

Activity

Again, either a second adult or a capable student could assume the supportive role.

Mrs Button (teacher in role) says a friend (who could be a second adult in role, accompanying Mrs Button, or an absent friend) has persuaded her to let people know just how Cash has exploited her.

The teacher uses the role of Mrs Button to give a quite different view of Cash than that given by Kavanagh.

The reporters (still mindful of the sympathetic view of Cash presented to them by Kavanagh) question Mrs Button about Cash and his exploits.

The teacher asks the students again to compose a headline for a newspaper story they might write.

Reflection—Out of role, teachers and students discuss differing attitudes towards and points of view about Cash and his fellow bushrangers.

Other discussion points might include:

- bias in reporting;
- ways in which the media may reflect a commonly held viewpoint while also shaping or influencing people's attitudes; and
- the fact that history demands our own perspective and that it is greatly influenced by personal opinion, both at the time of the event and in the future. A headline in a newspaper in 1840 may well influence a historian in 1980.

Example 2: A colonial town

This activity was done in a composite grade 5/6 class, and was spread over five one-hour lessons, each a week apart. Historical material from *Port Arthur Alive*, particularly Background 3, Eyewitness 4, 5 and 9 and profiles of various convicts and military personnel, may be a help.

Lesson 1: Setting the scene

Brief discussion is necessary to allow students to recall and share information. Lists made on the board are useful for later reference. In the original activity, the students named their town Riverside.

Activity

Introductory discussion by teachers and students about:

- the people, occupations and basic necessities of a small colonial town in 1830–40 (the town would not include convicts); and
- the possible location of an imaginary town in Tasmania (Van Diemen's Land).

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Mapping and drawing:

Mapping and drawing activities are valuable in helping students to apply their knowledge and also give their ideas concrete expression.

- The students develop a map of the town and surrounding area on the blackboard; individual students are asked to add their suggestions to the map. The positions of the river and other natural features are decided, as well as the location of buildings and other landmarks.

In the activity on which this example is based, the plans and drawings were displayed with the large map, to be used for later reference. The large map can be redrawn if necessary.

- The students in pairs then undertake to make plans or detailed drawings of parts of the map. For example, the general store, the bridge and buildings near it, the mill, nearby farms, and the road to Hobart Town.

Choosing a role:

The teacher got the students to think further about the sorts of occupations people had 150 years ago, and the list on the board was a useful reference.

- The teacher asks each student to choose an occupation in the town and, with reference to the maps and drawings, to decide where he or she would live.

The teacher should encourage students to take names with which they can identify, but also names which 'sound right' for the period. For example, 'William' and 'Sarah' are more in keeping with the period than 'Daryl' or 'Gaylene'.

- Each student is asked to select a believable name, and to write his or her name and occupation on a label which will be worn.

- Students in pairs help one another to decide on occupations, and ask each other questions to develop some background. For example: Were you born in the colony or did you come here from England? Are you single or do you have a family?

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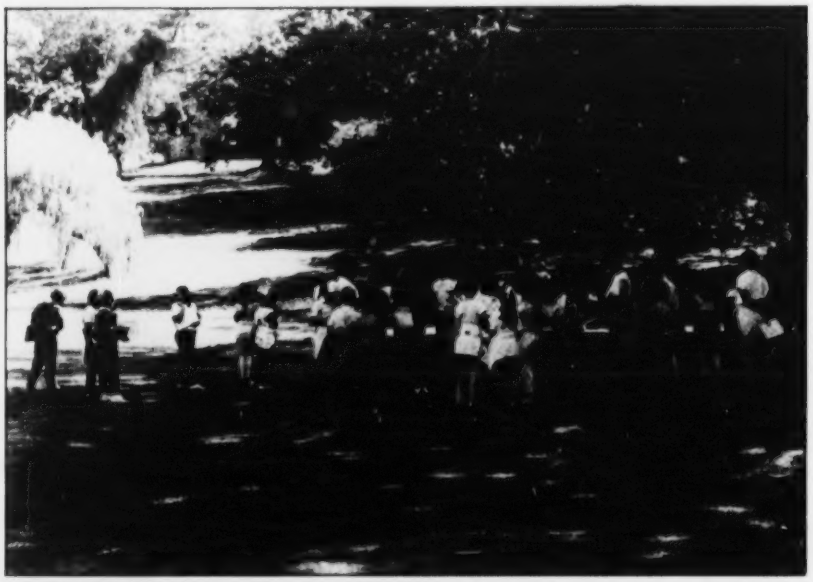

Lesson 2: The convicts come to town

Activity

In the original drama, the two teachers had previously named themselves 'Major Coleman' and 'Corporal Howard'. They clearly represented military authority in their manner and attitude to the residents.

A public meeting. The teacher, in role as an army major from Hobart Town, with a second adult in role as a corporal from the same regiment, calls a public meeting. The residents are asked to appoint a chairman (from among the students).

This convention is used to enable students to get to know one another's roles and names.

The major asks the chairman to introduce the residents to him. The major announces that the town is soon to receive its first contingent of convicts.

The discussion turned out to be rather heated. The students' reasons for not wanting the convicts included:

- convicts would steal people's belongings;
- they would run away, become bushrangers and terrorise people.

The students in role as residents then discuss this new development, giving their reasons for not wanting convicts in the town. The major tells them the convicts are on their way and that the residents must provide them with accommodation and work. Some convicts are to be assigned to farmers, builders and other private businesses, and households. The teachers (or one teacher and a second adult) at that point take their leave of the meeting to return to Hobart Town.

At the beginning of the drama the students had been warned that the teachers would take more than one role and that they, the students, would have to pick up clues carefully to decide who the teachers were in their second roles.

Next episode. The teachers now take different roles: as two convicts. They sit on chairs in front of the students and for a while say nothing (though perhaps looking dejected). The students (still sitting in a cluster following the meeting) are given a chance to take this in. They should eventually, out of curiosity, begin to ask questions (if they don't they can be prompted, though if they are well prepared this will not be necessary).

The teachers used these roles to gain the sympathy of the townspeople (students in role) for the convicts.
The students discovered the convicts had committed trivial offences.

The teachers had deliberately used different roles to highlight conflicting attitudes which the students were later able to identify and discuss.

In the activity on which this example is based, the students performed pencil-and-paper tasks involving them in practical application of their recent shift of attitude toward the convicts. The fact that cells in the jail were planned showed that students had retained a realistic attitude to the fact that some convicts were hardened criminals and needed restraint.

During this phase of the drama, the students were very sympathetic to the convicts' plight. They were not yet aware of the complexity of the problem of accommodating convicts in the community. The teachers planned further phases in the drama to develop these issues with the students.

After a while the students will discover, through their questions, that the teachers are in role as convicts (they also find out the convicts' names). The students, perhaps with some guidance from the teachers, should soon come to question the prisoners' records and the reasons for their convictions, by these means developing a more sympathetic insight into their situation.

Discussion. Out of role, the students may talk about how their opinion of convicts changed during the role-play; how they, as townspeople, should consider the convicts' need to be treated as people.

Planning a task. In role once again, the students may be asked to work in small groups to prepare to house and feed the contingent of convicts about to arrive. Some may list extra food and other items that would be needed; others may plan, in drawings, additions to buildings or extra buildings that would be needed (for example, barracks for the guard of soldiers which would accompany the convicts; rooms or cottages to accommodate assigned servants; extra cells in the jail).

Community meeting. In role, students are asked to hold a meeting to show one another plans they have drawn, to discuss extra supplies, and to plan where the convicts will be housed and where the assigned servants will live.

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Reflection—Out of role, the teachers and students may then discuss what might have happened during the twelve months following the meeting. The discussion should cover:

- how the arrival of the convicts might have affected the town and its residents; and
- possible attitudes residents might have developed toward the convicts after having them in the town for a year.

Lesson 3: An escaped convict, provisions and possessions

By changing role, the students are able to view the convict problem from another angle. By using a composite role, the students in their replies to the teacher's questions can help each other to build up a story about an escaped convict.

In the original drama, the students were now becoming more aware of the complexity of viewpoints, and faced the dilemma of whether or not to reveal the whereabouts of Jamie Jackson (the name chosen) to the representatives of the law.

This activity was presented to the students to increase their awareness of the vulnerability of a small community and its dependence on more established communities for essential supplies.

Students were being made aware of possessions which would be at risk once marauding bands of convicts were at large.
The students were being made aware of the dependence of members of the community on one another and the vital importance of certain possessions.

Activity

A change of role. The teacher asks the students to take on a composite role (see explanation of this in Part 1, *Getting Started*). Their role is that of an escaped convict (they give him a name). The teacher takes the role of a settler who has found the convict, starving, in the bush. In role, the teacher questions the students about the convict's past activities.

A meeting. Back in their roles as members of the town community, the students are called to a meeting with the major and corporal (the teachers in role), who wish to question the community about any sightings of escaped convicts.

Provisions from Hobart Town. The students, still in role as the townspeople, are now asked to work in pairs to discuss and draw up a list of provisions which should be brought on the wagon from Hobart Town on its next delivery run.

Treasured possessions. The students in role are asked to decide on an important or treasured possession. Students are asked to draw this precious possession and write briefly about why it is so precious. The reasons given included usefulness (for example, tools and weapons); ties with their past life (rings, portraits, letters etc.); and life-supporting items (essential food, medical and seed supplies). Out of role, the students view one another's drawings and discuss the importance of these possessions to a whole community (such as their chosen town of the 1840s).

Reflection—Out of role, the students and teachers discuss some of the attitudes that were revealed at different points in the drama, and the problems of small, vulnerable communities when faced with marauders.

Activity

This activity involved the students in movement and dialogue as they helped one another to make their property secure.

Convicts at large. In pairs students (in role as townspeople) are warned by the major and corporal (the teachers in role) that the convict they have discussed in the previous lesson has formed a band of bushrangers, and the residents must barricade their homes and protect themselves. The students spread out in the available space and, in role, act out barricading their houses, bringing in stock and locking up property, especially securing their precious possessions.

During questioning the settlers revealed that Jamie Jackson was amongst the raiders.

Remembering a capture. The drama has moved on: the children are asked to imagine that the bushrangers have attacked the town and been repulsed. The teachers (again in role as the major and the corporal) gather together the settlers (students in role) to question them about the attack. The major and corporal congratulate the settlers on their defence of the town, and discuss the capture of the bushrangers.

The bushrangers were not portrayed: that is, no one took bushranger roles. The drama deals, not with the action of specific events, but with the motives, causes and results of the action.

The teachers (in role) announce that the bushrangers' leader (the same convict discussed in Lesson 3) will doubtless be hanged, and possibly the rest of the gang too. They leave the meeting to escort the captured men to Hobart town.

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Lesson 5: Punishment

The teachers asked three students (a boy and two girls) particularly involved in the drama to take these roles: Mary, Jamie Jackson's sister; Harry Bunton, a farm worker on a ticket-of-leave; and Betsy Pearce, a servant girl whose father was a convict at Port Arthur. They had been given material to read and other help from the teachers to prepare themselves for their roles. The students were being encouraged to take greater control over the developing drama. The questioning was thoughtful and the students sustained their roles convincingly. No decisions were made until all three newcomers had been thoroughly questioned. Students were keen to find out all they could about Port Arthur, as they were concerned about the possible fate of Jamie Jackson.

Activity

Three students are chosen to take roles as newcomers to the town, and they take appropriate names. The three either know the convict bushranger personally or are familiar with convict life, and are thus in a position to make well-founded judgments about what it is to be a convict. (Alternatively the teachers may take two roles.) The official reason for questioning the newcomers is that they are to be assigned as servants to selected townspeople. The students in role at first question their background, but gradually become aware, through questioning, that the three know about the convict bushranger about to be hanged, and a discussion follows on what is a just punishment for escaped convicts turned bushrangers.

Reflection—Out of role, the students discuss the respective situations of convicts and settlers and, through the imaginative situations they have been involved with, such matters as justice and punishment and the ways in which people exploit one another. In the example on which this lesson is based, the discussion became very lively. The students mentioned how difficult it was to determine the best course of action when making decisions (who benefits most from the action). They also commented on how hard it is to consider other people's rights and feelings when you yourself are being threatened. They mentioned the number of times during the drama that they had changed their minds (for example, their attitudes to Jamie Jackson and to authority as represented by the two military men). They also discussed the needs of people and attitudes towards possessions.

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Example 3: Port Arthur Society

This activity was carried out in a grade 6 class. The drama was developed over three weekly sessions of about one hour each. As with most of the more advanced drama activities, the following activities work best with two teachers, or one teacher and another adult. However, they can be adapted for single-teacher classes.

Lesson 1: Preparations for a journey

The teacher introduced the setting and theme to be dealt with. The time is 1843. Certain families in Hobart Town (some may be recent arrivals from England) are soon to move to Port Arthur because the men in the families have been appointed to positions in the administration of the penal settlement. The positions include:

- medical officer (biographical notes in Profile 24);
- shipwright (Profile 13);
- chief constable (Profile 27);
- superintendent (Profile 16);
- senior clerk and commissariat officer (Profile 3).

There was a brief general discussion about the roles and responsibilities of these people.

Preparation for roles—The students worked in mixed (male/female) groups, each group representing a family, to plan on paper what the responsibilities of the man of their family might be and what they would need to prepare for their journey to, and life in, Port Arthur.

Using the *Port Arthur Alive* material listed above, each group developed a detailed background of their family.

Activity

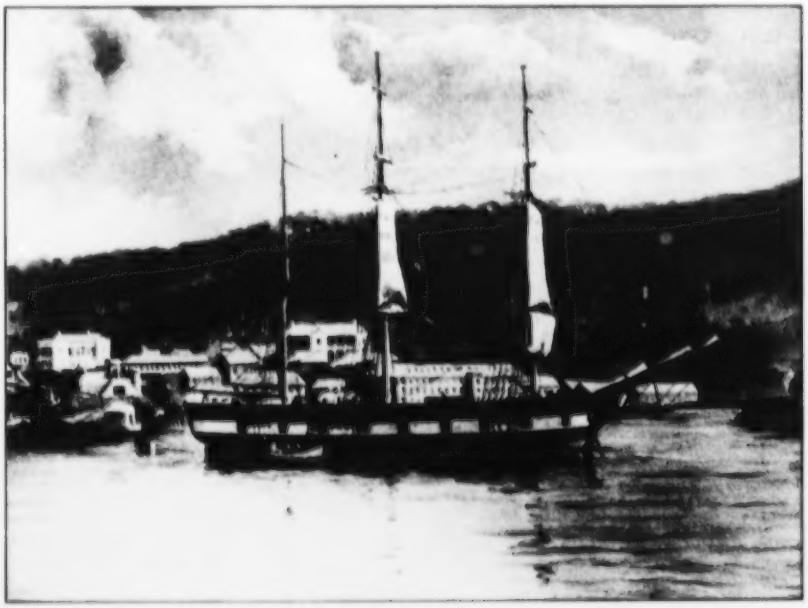
The still image is a useful and economical way of defining relationships and attitudes, and of arriving at the essential elements of any situation.

Still images. Each group is asked to prepare a still image or tableau from which the other students will be able to see:

- who is head of the family;
- the relationships between members of the family;
- the preparations for their departure from Hobart Town.

When the still images have been shown, the teacher asks one person in each group to speak aloud the thoughts of his or her chosen role at that moment.

Discussion—Out of role, the students discuss the comments that have been made, and the attitudes that they reveal.



Lesson 2: Journey and arrival

Activity

Many students had not thought of the journey from Hobart Town to Port Arthur being by sea, and few had any idea how long it might take (that is, 12 to 20 hours). This discussion gave students a vivid background for the next episode of the drama.

Discussion. As the students' knowledge of Port Arthur at the time of early settlement is likely to be vague, a discussion is introduced with the following questions:

- What might be on a sailing ship in 1843? What size would such a ship be? What equipment would it carry?
- How long might a voyage take from Hobart Town to Port Arthur?
- What might passengers see on the voyage?
- What would passengers do on board? What facilities would there be?

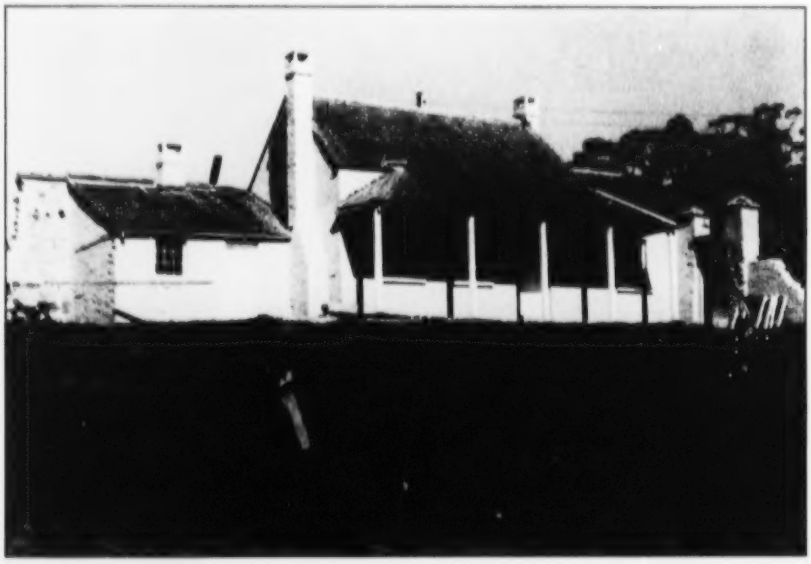
Preparation for drama. The teachers and students chalk out the deck area and the small cabin area on the classroom floor.

Being welcomed aboard one by one, by name, is a valuable means of helping students to commit themselves to the imaginary situation. Though the students giggled at first, they were clearly impressed by the ceremony, which deepened belief in the imaginary situation.

If there are two teachers, Teacher A, in role as the escorting member of the military, welcomes each family (students in role) aboard by name, directing the stowing of luggage and explaining the facilities for passengers on board the ship.

Teacher narration is a useful device for moving a drama on in time and for encouraging students to imagine the action and surroundings.

Teacher B narrates the journey through Storm Bay, describing landmarks and points of interest as the passengers (students in role) sit or stand on deck. The teacher asks the students to stand at the side of the deck and look for the first time at the place where they will be living for some years to come. The teacher asks:



The teacher asked the students to think about the questions, to answer them in their own minds (not aloud) and to continue to build up a mental picture of the area.

- What do you see?
- What are you thinking about?
- Are you surprised by what you see?
- Has what you've heard prepared you for this?

The students are then asked to leave the ship and go to an area of the room where their house at Port Arthur will be. Some chairs are set up to show where the drawing-room (or sitting-room) is in their new house.

Through question and narration, the teacher helped the students to commit themselves to the fiction of the drama.

At Port Arthur. Teacher B continues to talk to the students (who are in role) as they arrive at and settle into their houses:

- Servants have prepared your houses for your arrival; the fire is lit, you have had a meal and now you are drinking tea in the sitting-room.
- Sit or stand where you think you would be, thinking about who you are and relationships within the family.
- You are talking about the journey and what you've seen of Port Arthur so far.

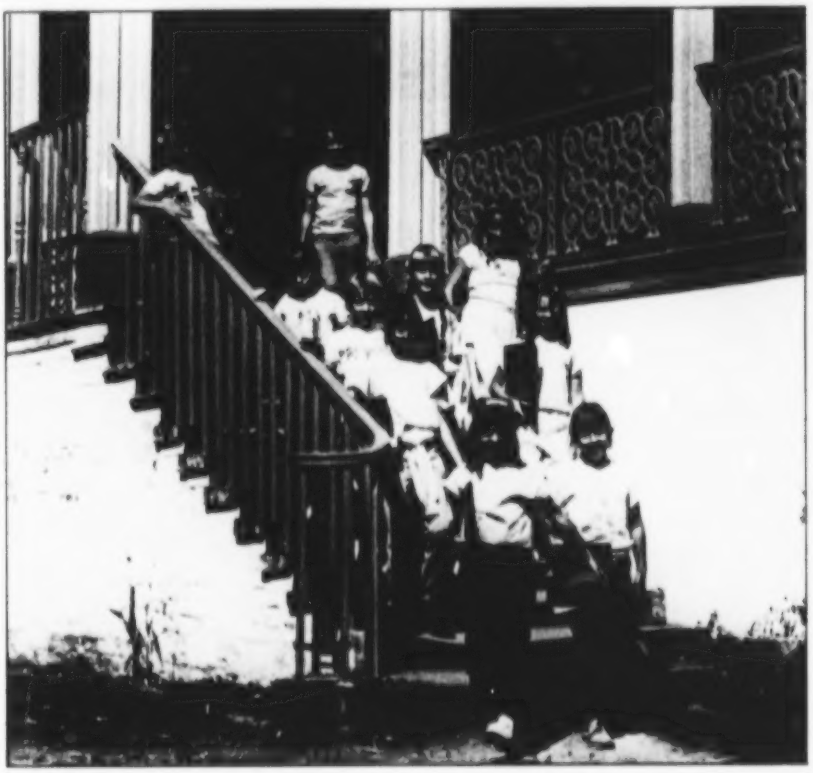
During each 'freeze' the teacher directed students' attention to one particular group of students.

- When I say 'Freeze', stop exactly as you are. When I say 'Unfreeze', continue the conversation.
- What can you find out from the way this group is sitting or standing? What do you notice about their relationships and what they are doing?

Students worked to prepare the scenes, then watched each other's scenes with the specific aim of finding out who the people were and what they had seen on arrival at Port Arthur.

Scenes prepared. Teacher B asks each group to prepare a short scene which illustrates what they saw on their arrival at Port Arthur.

Discussion—Out of role the students and teachers discussed how they felt on the voyage and on their arrival at Port Arthur. From this, they broadened the discussion to deal with the attitudes and feelings that early settlers generally might have had.



Lesson 3: A formal reception

Activity

Two adjoining classrooms were used for this section of the drama. Teacher B took the six students into one of the rooms to prepare them for their roles as servants attending to guests at a formal tea party.

The teacher asks one person in each family group to volunteer for a different role. These students then take roles as servants of Captain and Mrs Charles O'Hara Booth.

The teachers had prepared the formally worded invitations beforehand with the names of each family inserted.

The families are each given a formal invitation to an afternoon tea party:

> Captain and Mrs Charles O'Hara Booth
> request the company of
>
> _____
>
> for afternoon tea
>
> ___ on _____ 1844
>
> at 5 o'clock p.m.

This discussion served as a refresher to the activity, and helped the students back into role.

Teacher A and the students (out of role) discuss the family events that might have taken place during the year since the arrival of the families at Port Arthur. Teacher A says briefly that this tea party is to be a

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farewell to Captain and Mrs Booth, who will soon be moving to Hobart Town, where Captain Booth has a new position at the Queen's Orphan School, New Town.

This activity provided for general interaction in role rather than working in family groups as before.
The six students in role as servants had earlier, with Teacher B, discussed (in role) the menu and duties for the occasion.

The tea party. The students and teachers now move to the adjacent room. Teacher A is in role now as Captain Booth, and Teacher B as his wife. The two teachers in role formally receive their guests, who mix with each other, talk of recent events in their families and are served tea, soft drinks and cakes by the servants. The Booths move about, talking to their guests.

The speech gave the teacher an opportunity to give further information (for example, Booth's unfortunate experience of being lost in the bush in 1838, and the efforts of his colleagues to find him).

Farewell. Teacher A, as Captain Booth, calls for his guests' attention and makes a short speech about his regret at having to leave Port Arthur, his health no longer being what it formerly was. (Perhaps he might recount a few stories about himself and Port Arthur life during his time as Commandant.)

The teachers now pressed the students to sum up their impressions of life at Port Arthur from the point of view of free officials and their families.

Teacher A (in role) then asks his guests, as a farewell gesture, to say what, for them, has been most memorable about their time at Port Arthur.

Discussion and reflection—Out of role, the teacher(s) and students discuss the views and attitudes that have arisen from the drama. One student in role as a servant, for example, might have offered liquor to the guests: the teachers are able to explain why this would have been unacceptable on such an occasion—gentlemen did not drink in front of ladies. Other social customs may similarly be examined as a study of attitudes of 19th-century middle-class colonists.

Example 4: Crime in the 19th century

This unit is based on work carried out on this topic with classes from years 7, 8 and 9. The suggested lesson plans and teaching strategies should be varied to suit the students' familiarity with, and abilities in, drama.

The issues and attitudes which the lessons are likely to raise include concepts of fairness, justice and punishment. Social conditions and class attitudes are also likely issues to arise.

Lesson 1: 'Going inside'

Activity

The teacher prepared for the lesson by reading about social and prison conditions in 19th-century Britain and at Port Arthur. Displaying the list enables students to refer to it again when they wish.

The teacher begins the lesson by reading from the list in Background 2 the crimes which were punishable by transportation in early 19th-century England. The list is displayed on the board (or on a notice board).

Preparation and discussion. The students are to be representatives of a prison reform society, who are enquiring into prison conditions and the treatment of prisoners in British prisons and in Van Diemen's Land.

Either the teacher involves the students in the decision about which two people will be interviewed; or the teacher makes the decision, having already prepared to take two roles (such as an ex-prisoner and a prison governor).

The teacher and students discuss the kinds of people who could give them 'inside' information on the topic (for example, prison governor, prison guard, ex-prisoner, magistrate). The teacher and students then discuss the kinds of information which these people could give them.

This activity would prepare students for the in-role activity to follow.

The teacher might ask students in classes with little previous drama experience to work in pairs to formulate questions they would wish to ask the people.

The teacher may decide to adopt an attitude of strict impartiality ('I'm just doing my duty') or a bias ('I fully support society's condemnation of these wicked criminals').

In-role interview. The students take roles as representatives of a prison reform society, who are disturbed by stories they have heard about prison conditions and the treatment of prisoners.

A clash of attitudes between reformers and magistrate may help the students to develop a greater commitment to the activity. But with some classes the teacher may prefer to adopt the neutral position if an anti-prisoner bias is likely to cause too much excitement and possible loss of role identity.

The students (in role) ask questions of the teacher in role as, for example, a magistrate.

The teacher is then interviewed again, but in a second role as, for example, an ex-prisoner.

Report writing. After the interview, students are asked to draw up a brief report to their society about the information gained in the interview and their views of the magistrate's attitude to justice.

Reflection—The students and teacher may discuss the reports, identifying the different attitudes of the two people who were interviewed and also discussing their own and society's attitudes to punishment and crime today.

Lesson 2: The crime (1)

Activity

The story-building activity is done by the whole class to give inexperienced students some idea of how to construct a story. They are also learning how to develop the story by filling in credible detail and background.

The teacher once again reads out the crimes punishable by transportation in early 19th-century England.

Story-building. The teacher leads the students in story-building, first asking the class to agree on one of the crimes on the list, as a focus for the story.

The teacher's questions help the student to consider:
who—the people involved;
where—the setting;
when—the time;
why—motives;
what happens—the action.
As this is a group story it is important that students accept one another's suggestions, provided they are credible and fit what has already been decided.

By means of questioning, the teacher helps the students develop the story. For example:

- Let's decide on the person who committed the crime, and find a believable name for the person.
- Where was the crime committed?
- At what time of day did it happen?
- Was anyone else there—did anyone see what happened?
- Why was the crime committed?
- Had this person ever committed a crime before this time?

The teacher helps the students to build the necessary clues into the scene so that those watching it understand the context, who's who and what's happening.

Improvisation. Having established the basic story, the teacher then helps the students to build up a short scene, using volunteers. The teacher refers constantly to the whole group, asking questions that help the students to develop the scene:

Learning how to develop an improvisation will help the students when they have to work more independently in small groups.
The volunteers run through the scene several times while the teacher and other students make suggestions to clarify the action.

- How can we establish where the scene is taking place?
- What sorts of people are present? What are they doing? Why are they there?
- How does the person/persons set about committing the crime? Why does he or she commit the crime?
- Where are the various characters and what are they doing when the crime is committed?
- How do the victims and criminals react?

Discussion—The teacher and students discuss the clues that were given, the likely feelings, motives, states of mind of the character(s) involved and how these were or could be communicated.

Note–Lesson 3 which follows builds on this lesson. If a double period is available, Lessons 2 and 3 may be taken as one unit.

Lesson 3: The crime (2)

Activity

The students are helped to get into the drama by being given a definite task with a specific focus (one of the four choices listed at left). The basic story on which the group scenes are based is to remain unchanged. While students are preparing their scenes, the teacher moves from group to group, asking questions so that the students become aware of aspects of their scenes that are not sufficiently clear.

The students are asked to work in groups of three to five to devise short scenes which will elaborate the previous drama. The aim of the scenes is to give the audience more information about the people in the previous drama.

The teacher outlines possible choices. These include:

- what else was happening in that place, or what usually happened in that place;
- a scene in the same place that tells us more about the offender or the victim;
- a scene set in another place that tells us more about the offender or the victim;
- a scene set in another place that tells us more about the victim (for example, at home, in a place of work).

The teacher and students discuss the scenes—the information conveyed and the effectiveness or impact of the scene.

Sharing the scenes. Students are asked to watch one another's prepared scenes and note the additional information given.

Discussion—The teacher and students discuss the issues that arise from the story and its elaborations: for example, attitudes to crime in the 19th century, social conditions and honesty.

It might be of value to set a writing task after the drama, such as a description of the crime from the viewpoint of the character each student adopted in his or her scene—a witness, a victim or the 'criminal'.

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Lesson 4: Transportation by sea

Activity

The teacher's performance as a reader is used to focus the students' interest.

The teacher reads a couple of passages from Eyewitness 2 (Transport by sea) to the students, and possibly all or part of the ballad about the *Cyprus* in Eyewitness 10.

By this time, the students may have some knowledge of these matters. If not, the teacher can fill in the gaps, briefly, before the drama begins.

Discussion. The teacher and students discuss the kinds of people who would be on board besides the convicts—for example, some free settlers and their families, the crew (bosun, captain, seaman), the military escort under the command of an officer, the ship's surgeon and chaplain.

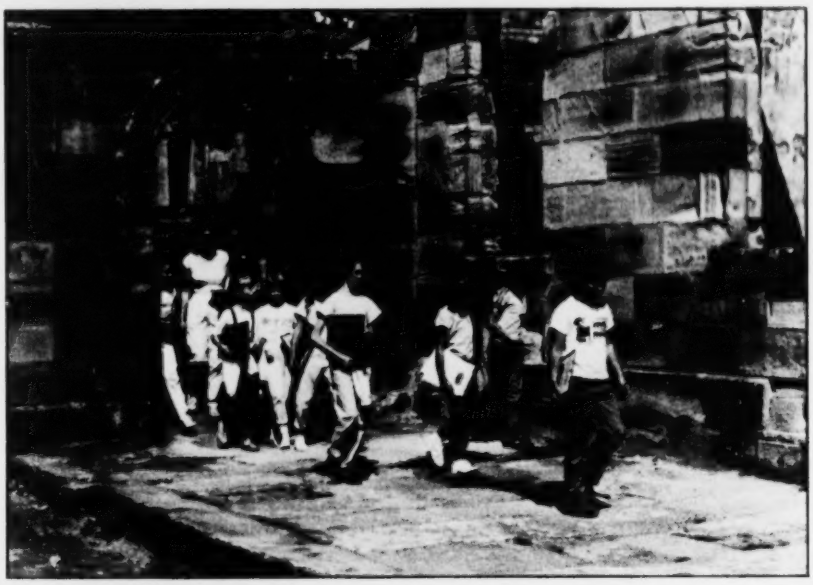
They would also discuss just where in the ship the various groups would be and where the convicts would be exercised, and the fact that the convicts were kept apart from other passengers.

The teacher has prepared for the role by reading about convict transportation by sea. In role as the military officer, the teacher may try to present a biased viewpoint. For example, the officer may state: 'They were just a bunch of criminals—you have to be hard on them.'

Interview in role. The teacher takes the role of a military officer who has on several occasions been in charge of the military escort accompanying convicts by sea to Van Diemen's Land—or from Hobart Town to Port Arthur. The students are in role as reporters who have heard that the officer will be able to give them information about the sort of conditions the convicts experienced on the voyage.

In order to write the headline, the students have to crystallise their attitudes to the convicts and to the military officer.

Writing a headline. Either singly or in pairs, the students are asked to write a headline for a story to be sent to their newspapers.



The still image used in this way once again gives students a sharp focus and demands that they clarify their ideas. It is an economical and thought-provoking way of working.

Still image. The students are to be asked to work in groups of four or five to develop a still image that shows clearly some aspect of the convicts' voyage to Van Diemen's Land.

The teacher is helping the students to realise:
- the decisions they will have to make;
- the information their 'still image' will have to convey.

Before starting work, the teacher and students discuss:
- possible settings for the scenes—for example, in the ship's hold, on deck, in the captain's cabin;
- possible combinations of characters—for example, convicts and military, bosun and crew, passengers and captain, passengers and military officer.

Students should be reminded that anyone looking at the group image should be able to tell:
- what is happening;
- the relationship between characters; and
- the emotions of the characters.

The students are now learning to 'look' at a dramatic image and to pick up non-verbal clues, which will be clearer when related to the headline. The teacher's questions focus the students' attention on the meaning being conveyed by body language, relative position and the use of space (close together or spread out).

Starting work. The teacher may now ask the students to look at the images and headlines one by one and to comment on the issues and relationships that are portrayed and the statements that are being made. The teacher's questions might include:
- What can you tell about the people in this image?
- How do you think they feel about each other?

The teacher might also ask the students in the 'still image' group questions, such as:
- How do you feel about [a character in the same still image]?
- How do you feel about this journey?

Once again, students are asked to crystallise the meaning by finding a brief statement of attitude and feeling.

Alternatively, instead of asking questions of the people in the 'still image' group, the teacher might further develop the work by asking individual students (while holding their position in the still image) to speak aloud the character's thoughts at that moment—just a sentence or phrase.

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This is a useful way into improvisation for beginners. The task is clear-cut and the time span of the finished scene is brief. The finishing point having been previously arranged (the still image), the students now work towards the final tableau. If time does not allow students to see all the scenes, one or two can be selected, shown and discussed.

Another possible development of this task involves asking the students to enact the two to three minutes of action that led up to the moment of their still image. They work on their scenes simultaneously, using dialogue or not as appropriate.

The purpose of the sharing and of the teacher's probing questions is to get the students to think more deeply about the people in the scene, their feelings and their attitudes to one another. This is not an exercise to 'guess who we are' or 'guess what we're doing'; the still image is essentially a reflective tool. How effectively it is used will depend on the teacher's ability to ask questions that will get the students thinking.

Reflection and discussion—A number of issues are likely to be raised in discussion: justice, punishment, the pain and humiliation of being entirely at the mercy of guards, and the anger and desperation of having been forcibly separated from home and family. The teacher's questions are vital in helping students to think more deeply about these issues.

Note—This lesson could be taken in two parts, the second part starting with the still-image tasks. The first part could end with a discussion about the attitudes held by the military officer and the reports' reaction to these attitudes.

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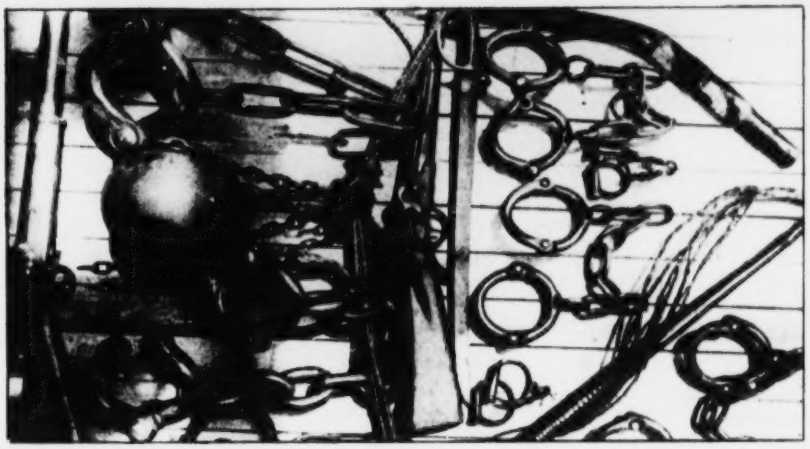


Example 5: A court case

Lesson 1: Preparing a case

This extension unit on the theme of 19th-century crime is suitable for students in years 10 to 12, particularly those with some experience of debating. *The Penguin Guide to the Law* by John Pritchard (Penguin, London, 1982, pp. 772–803) will help teachers to set up simple court procedure.

Activity

Students have access to the list in Background 2, used in previous lessons.

Story-building. Working in groups of six, students are asked to select a crime punishable by transportation, and to make up a story (along the lines of Example 4, Lesson 2).

Again, it is important to assist students to choose names evocative of the period and to avoid facetious names such as 'Joe Thingummy' or 'Billy Burglar'.

The story would need to include:

- the names of the people involved;
- the place where the incident occurred;
- the date and time of day;
- relationships between the people involved.

It is possible to increase the group size to eight to allow for two witnesses on each side.

Selecting roles. Students are asked to select roles within their groups, and groups are asked to divide into two groups of three students, as follows:

Group 1: Accused
Counsel for the defence
Witness for the defence

Group 2: Plaintiff (victim)
Counsel for the prosecution
Witness for the prosecution

The teacher moves from group to group to help students decide on their roles. Throughout the lesson the teacher helps the students to understand the task, clarify their arguments and consider aspects they may have overlooked.

Developing a case. Working from their group story, the groups of three (or four) discuss and develop their cases for the plaintiff or for the accused.

Each group of three (or four) students:
prepares its version of what happened in the story developed earlier, taking the viewpoint of either the accused or the plaintiff;

- prepares questions to ask the other side;
- speculates about questions that its members may be asked, and considers the replies they might give; and
- writes brief reports stating the main evidence and argument for its members' opinions, which will be used by counsel later in the court drama.

Lesson 2: The court proceedings

At the beginning of the lesson the students, under the teacher's direction, set up the space to represent a court, with chairs and a table for each of the opposing counsels and chairs for the jury.

Discussion and explanations—the teacher will need to explain basic court procedure before the activity begins. This should include:

Formal modes of address used in court. For example, the judge is addressed as 'Your Honour'; counsel address one another as 'my friend' or 'my learned friend'.

Trial procedure:

Case for the prosecution

1. The judge asks counsel for the prosecution to read out the charge (a concise account of the crime with which the accused is being charged). Counsel for the prosecution then gives a brief account of how he or she intends to prove the case and the evidence to be introduced.
2. The prosecutor then calls the plaintiff and asks questions about what happened.
3. Counsel for the defence may then ask questions of the plaintiff ('cross-examine' him or her).
4. The first witness is called and the prosecutor asks questions about what he or she saw or heard, or any other relevant information.
5. Counsel for the defence may then cross-examine the witness. (If there are additional witnesses, these last two steps are repeated.)

Case for the defence

1. Defence counsel briefly explains the defence's version of what happened, and says how he or she intends to disprove the prosecution's case.
2. Defence counsel then calls the accused and asks questions about what happened.
3. Counsel for the prosecution may then cross-examine the accused.
4. The first witness is called and the defence counsel questions him or her.
5. Counsel for the prosecution may then cross-examine the witness. (If there are additional witnesses, these two last steps are repeated.)

Summing up

1. Counsel for the prosecution briefly sums up the case for the prosecution.
2. Counsel for the defence briefly sums up the defence case.

Judge and jury

1. The judge instructs the jury about any point of law relevant to the case. For example, the jury must return a unanimous verdict before the accused can be convicted (if there is no unanimous agreement after 'due deliberation', the accused must be released, though a retrial may be ordered). There may be other points of law raised during the trial by either the defence or the prosecution and, if so, the jury must be instructed on these. (For example, the differences in law between 'murder' and 'manslaughter', 'assault' and 'malicious assault'.)
2. The jury retires to consider the evidence and decide on the verdict. The members begin by electing one member as 'foreman'.
3. If the jury finds the accused guilty of any crime, the judge passes sentence of transportation to Van Diemen's Land.

Note—The trial need not strictly follow court procedure. The teacher may need to simplify it, perhaps even more than above, to facilitate the activity. The main aim of the lesson should be to develop a story and then to present different points of view, and to sustain a credible debate, rather than exactly replicate court procedure.

Activity

The teacher may take the role of judge, or may have decided before the activity begins to involve a capable student as judge.

Court scene. One group's case is selected for hearing. The rest of the students are in role as the jury. Students in role place themselves in their correct positions in the court. The judge (teacher or student in role) enters; the court rises until the judge is seated, and then all sit. The judge calls the first case and the trial proceeds as outlined in the above 'trial procedure'.

It may be most convenient if the jury remains where it is, and if those involved in the case withdraw to another part of the room. It may be valuable for these students to overhear the jury's debate, so that the whole class may debate the case later. Those involved in the case would not, of course, involve themselves in the jury's discussion during the drama.

The jury retires to consider its verdict.

When the jury returns, its foreman hands the verdict to the judge, who, if the verdict is 'guilty', then passes sentence.

Note—It may not be possible to hear more than one case in the space of one lesson. If there is sufficient commitment to the activity, it may be possible to continue in subsequent lessons. It is important to remember that this activity has been designed for students in years 10 to 12 with some knowledge of debating. It may be possible to use a **simplified** version of the activity with competent year 9 and year 10 students who are not familiar with debating procedures.

Example 6: Designing a prison

This activity is suggested for secondary students **before** a visit to Port Arthur. In the drama, the students take roles as architects who have been called together to undertake the design of a prison. **Although this activity relates to present day conditions and not directly to Port Arthur in the 1840s**, it is designed to raise the students' awareness of issues related to punishment, security and attitudes towards prisons and prisoners. Coming before a visit to Port Arthur, this activity will enable students to look with greater interest at Port Arthur's Model Prison and to identify 19th-century attitudes towards punishment, reform and prisoners.

Preparation—Before the drama begins, the teacher needs to decide on the kind of prison which is to be the focus for the drama. Some possibilities include:

1. *A maximum-security prison* where prisoners are consistently under surveillance and have little contact with others, where there is some work or training to be undertaken and where there is some provision for exercise and recreation.
2. *A low-security prison* where rehabilitation is the emphasis, where prisoners may have contact with their families (that is, wives or husbands may come to stay for short periods), and where they may learn various skills in co-operation with others. They may also be paid for the work they do.
3. *A rehabilitation centre for young people*, similar in many respects to 2 above.
4. *A prison farm*, where the emphasis is on rehabilitation and learning farming skills, again similar in many ways to 2. The farming aspect will introduce a number of planning considerations that will not arise in 2 and 3 above.

The teacher may wish to prepare by researching prisons and attitudes towards imprisonment and punishment today.

Activity

The discussion draws information from the students and serves to remind them that they already possess a great deal of useful information. The discussion helps to give them confidence in what they know, so they are able to take roles as 'experts' in building design. The teacher may also take this opportunity to introduce some new information, but it should not be seized upon as a chance to give a lecture.

Preliminary discussion. The teacher and students discuss the design of buildings, including:

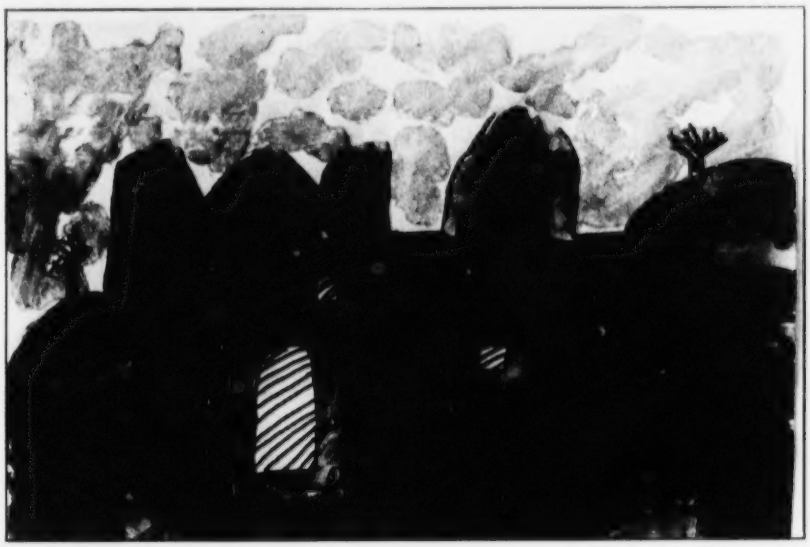
- the function and purpose of buildings;
- the needs of the people who are to use the buildings—prisoners, guards, administrators—and how their needs affect the planning.

Briefing. The teacher tells the students that they are to take roles as expert designers who are to advise the Director of Prisons (the teacher in role) about building a new prison.

The students are given high-status roles as experts. The teacher's responsibility is to indicate the esteem in which the experts are held by the way in which he or she speaks to the students during the role-play.

Role-play begins. In role, the teacher then gives the students (in role as experts) their brief. The teacher outlines the type of prison (see preparation notes above).

As Director of Prisons, the teacher moves about, commenting and questioning, so that the main criteria for planning are kept in mind. These would relate to:



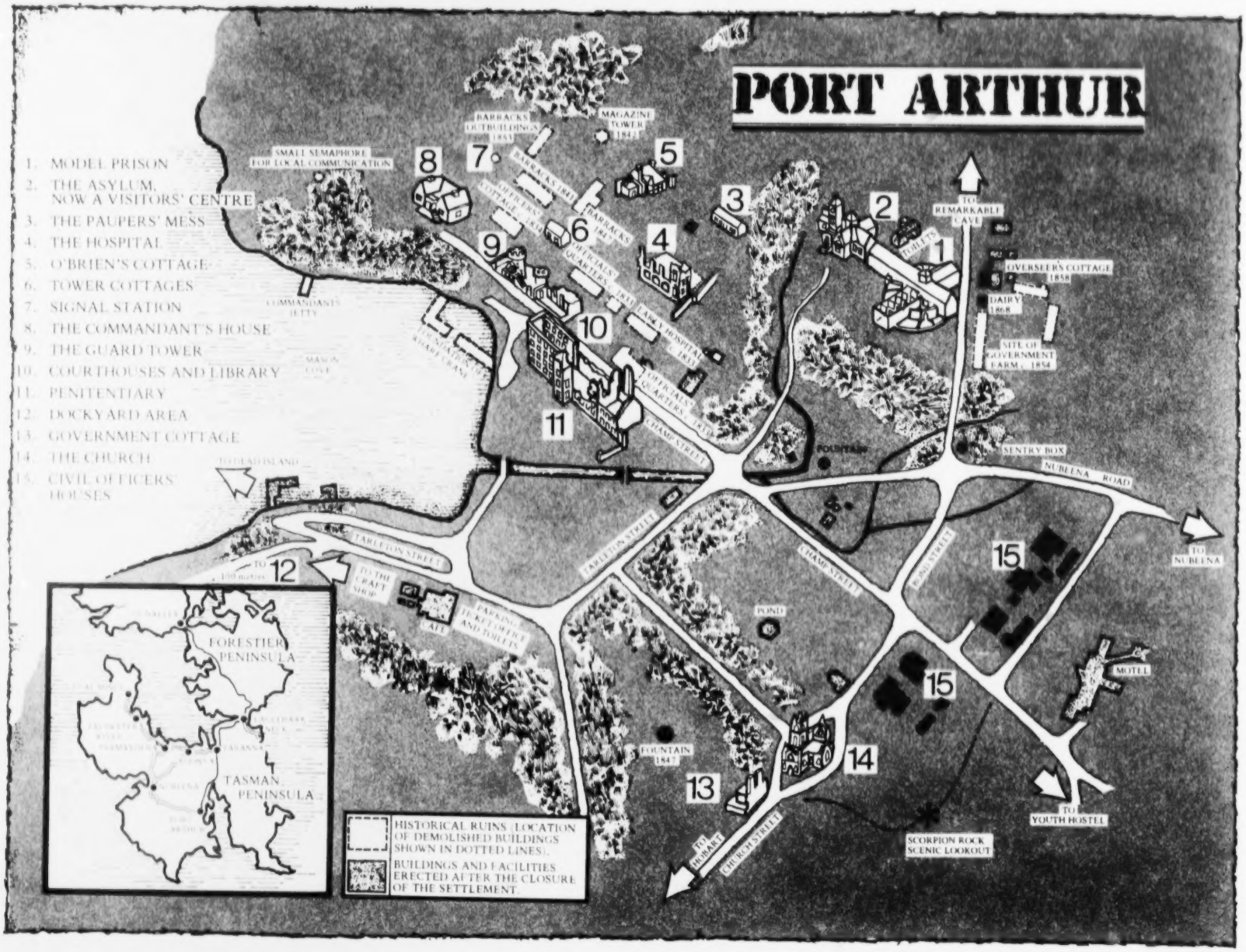
The teacher helps the students to see the implications of the instructions they have been given. The teacher asks questions which will help students to plan realistically for the prisoners' needs.

- the health and cleanliness of prisoners;
- exercise and recreational facilities for prisoners (whatever is relevant to the chosen brief);
- ways in which the prisoners would be guarded; positions of guard posts and towers;
- preparation and serving of prisoners' food;
- distance from other (non-prison) buildings, and screening from community accommodation for prison governors and officers, and other staff.

Reflection—Out of role, students and teacher discuss the implications of the designs; attitudes to imprisonment, punishment and surveillance; as well as aspects such as catering, hygiene, exercise and recreation.

Extension—There are various ways in which this activity could be extended into subsequent lessons. One possibility might be to include in the original brief (on the site-plan, for example) some details which might lead to a possible reaction. For example, if the site is not far from a residential area, a subsequent episode of the drama might involve the teacher (in the same role) informing the planners that the Prisons Department has received strong objections from the community to having a prison so close to the residential area. The task might then be to ask the experts to modify their plans in some way to deal with the specific objections.

The teacher might then adopt a different role, as the representative of a local residents' organisation, who has asked to meet the designers of the projected prison in order to find out what the drawbacks and dangers are likely to be. In this activity, the teacher's role could be decidedly antagonistic to the building of a prison anywhere near other people. This would probably stimulate the students' thinking about their own attitudes, both in their roles as prison designers and later in discussion in and out of role as members of the community who may previously have given little thought to these matters.


PORT ARTHUR
1. MODEL PRISON
2. THE ASYLUM, NOW A VISITORS' CENTRE
3. THE PAUPERS' MESS
4. THE HOSPITAL
5. O'BRIEN'S COTTAGE
6. TOWER COTTAGES
7. SIGNAL STATION
8. THE COMMANDANT'S HOUSE
9. THE GUARD TOWER
10. COURTHOUSES AND LIBRARY
11. PENITENTIARY
12. DOCKYARD AREA
13. GOVERNMENT COTTAGE
14. THE CHURCH
15. CIVIL OFFICERS' HOUSES
SMALL SEMAPHORE FOR LOCAL COMMUNICATION
BARRACKS OUTBUILDINGS
MAGAZINE TOWER 1842
BARRACKS 1841
BARRACKS 1857
OFFICERS' COTTAGES 1841
OFFICIALS' QUARTERS 1841
OFFICIALS' QUARTERS 1841
CARPENTER'S SHOP
ASYLUM HOSPITAL
OFFICIALS' QUARTERS 1841
OFFICIALS' QUARTERS 1841
CHAPEL STREET
COMMANDANT'S JETTY
MASON COVE
TO GUARD ISLAND
TO REMARKABLE CAVE
TOILETS
OVERSEER'S COTTAGE 1858
DAIRY 1868
SITE OF GOVERNMENT FARM c. 1854
FOUNTAIN
SENTRY BOX
NUBEENA ROAD
TO NUBEENA
TARLETON STREET
TO THE JETTY
TO THE CRAFT SHOP
CARPENTER, TICKET OFFICE AND TOILETS
POND
CHAPEL STREET
PARSONS STREET
MOTEL
FOUNTAIN 1847
TO THE WHARF
CHURCH STREET
SCORPION ROCK SCENIC LOOKOUT
TO YOUTH HOSTEL
FORESTIER PENINSULA
TASMAN PENINSULA
HISTORICAL RUINS (LOCATION OF DEMOLISHED BUILDINGS SHOWN IN DOTTED LINES).
BUILDINGS AND FACILITIES ERECTED AFTER THE CLOSURE OF THE SETTLEMENT.